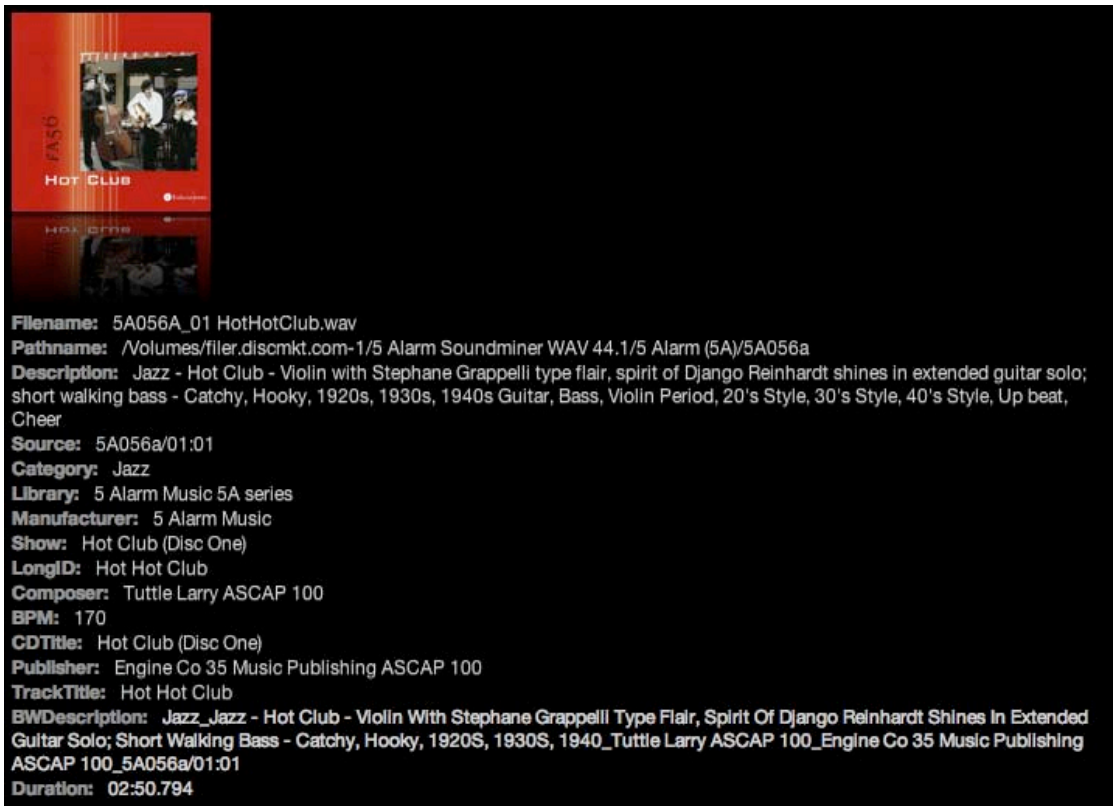
Metadata Initiative – What is it?

Soundminer, in concert with its user base, has spearheaded an effort to further advance a standard metadata digital delivery system for content creators of both sound effects and music. We have long realized that sending a digital file isn't enough. In today's environments, you need all the search and licensing information as well. To that end, we have designed and offered software solutions that allow both end users and production libraries to control and embed their important information in the files they distribute.

Metadata is a key component for both the user who needs to manage and search the assets as well as the libraries that need to document, manage and collect licensing information. The MI is comprised of a suggested format and set of guidelines for metadata delivery when using the Soundminer Metawrapper. The Metawrapper is a robust extensible chunk developed and used by Soundminer to allow critical data to travel with the file. Where possible, the Metawrapper also uses 'open' non proprietary industry containers like the Broadcast Wave BEXT and mp3 ID3 tag. Standardized metadata means better searches for your end user. It also means lower costs for production libraries, instant delivery and a very happy user base. Many music and sound effect libraries already deliver their assets using these software tools.


Filename: 5A056A_01 HotHotClub.wav
Pathname: /Volumes/filer.discmkt.com-1/5 Alarm Soundminer WAV 44.1/5 Alarm (5A)/5A056a
Description: Jazz - Hot Club - Violin with Stephane Grappelli type flair, spirit of Django Reinhardt shines in extended guitar solo; short walking bass - Catchy, Hooky, 1920s, 1930s, 1940s Guitar, Bass, Violin Period, 20's Style, 30's Style, 40's Style, Up beat, Cheer
Source: 5A056a/01:01
Category: Jazz
Library: 5 Alarm Music 5A series
Manufacturer: 5 Alarm Music
Show: Hot Club (Disc One)
LongID: Hot Hot Club
Composer: Tuttle Larry ASCAP 100
BPM: 170
CDTitle: Hot Club (Disc One)
Publisher: Engine Co 35 Music Publishing ASCAP 100
TrackTitle: Hot Hot Club
BWDescription: Jazz_Jazz - Hot Club - Violin With Stephane Grappelli Type Flair, Spirit Of Django Reinhardt Shines In Extended Guitar Solo; Short Walking Bass - Catchy, Hooky, 1920S, 1930S, 1940_Tuttle Larry ASCAP 100_Engine Co 35 Music Publishing ASCAP 100_5A056a/01:01
Duration: 02:50.794

Metadata as it might appear in Soundminer's V4 products

The MI is comprised of a toolset to manage and embed metadata in as many containers a possible ensuring the widest compatibility and a suggested preset categorization and sub-categorization for all musical styles and sound effect categories, a format for all composer and publisher data and a guideline for all content and field architecture. The standard encompasses also the Broadcast Wave, iXML and Mp3 ID3.

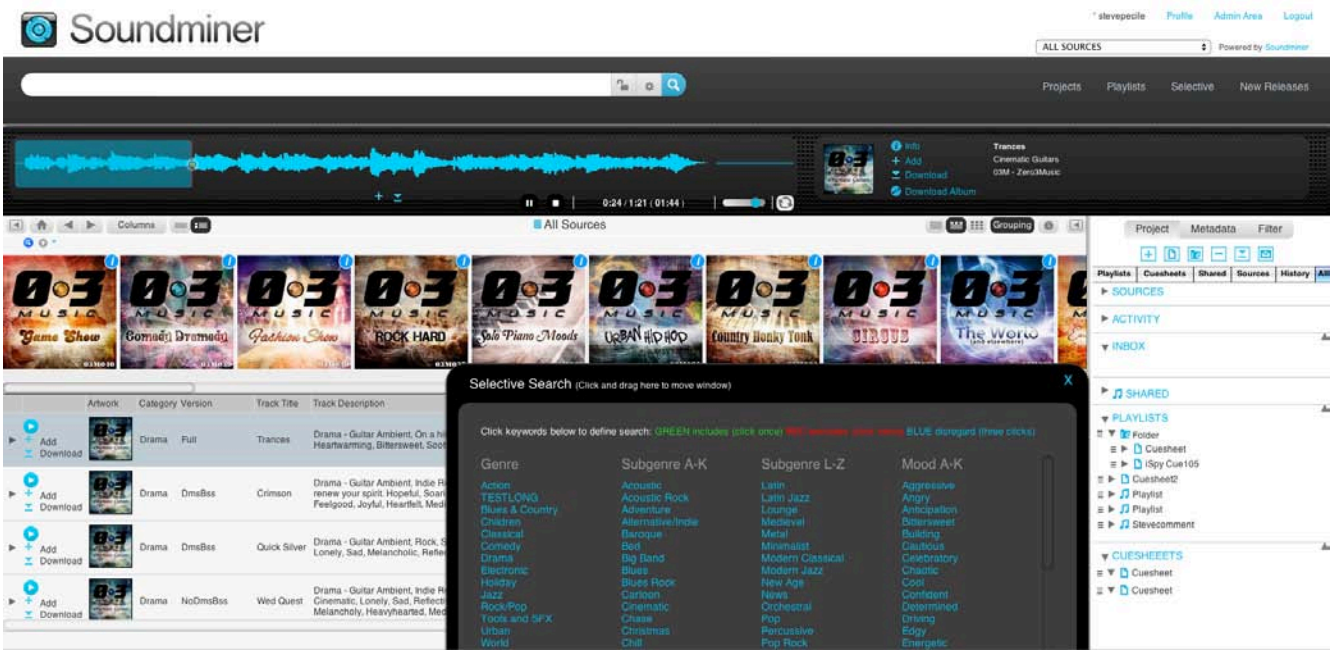
NOTE REGARDING Compatibility

Soundminer can embed metadata back into all supported file types. Soundminer metadata, however, is visible only to Soundminer products. HOWEVER, we copy as much of that data over to the open containers depending on the formats. So if an end user does not have Soundminer products, the following rules apply with metadata.....

BWAV/WAV
If you give the client a BWAV that file will have SMv4 metadata and BEXT metadata(an open container with limited information) and if the client has an application that reads BEXT (pro Tools) they will see those few fields(BWAV description, BWAV originator, BWAV originator reference). Itunes or the MAC OS for example cannot see ANY BWAV or WAVE metadata. This isn't an issue with Soundminer. It is a limitation of iTunes. iTunes actually only supports the id3 tag standard for mp3 files. We guess this is Apple's way of giving their preferred file format AIFF a boost.

AIFF
If you give the client an AIFF file the file will contain SM metadata and information in the iTunes container such as it is so Itunes will see the data(description, artist, CDtitle, source, Composer). If the person has an id3 importer installed the OS will also show this data.

MP3
If you give them mp3 files created by our mp3converter, the file will contain SM metadata and information in the iTunes container such as it is so Itunes and other mp3 clients will see the data. The data is copied into the id3 tag area so it is industry standard and visible to the MACOS as well in most cases. This is also the case if embedding mp3s using v4pro.



A quick view of Soundminer’s Mminer Web Portal

It should be noted, however, that the above listed applications are only capable of seeing and using their respective supported metadata containers and only Soundminer applications can read and use ALL the containers. Soundminer products bridge these 'open' container limitations and provide compatibility across the widest range of products and aggregators from one software toolset. Using one product to supply files to many environments can save you time, reduce your shipping over head, CD manufacturing and media management and ensure the widest possible support. In addition, following the standardized category denominations will ensure that sound effects and music is properly laid out and comes up correctly when combined with other music libraries. The end user experience is improved and it streamlines searching.

A word about standardization in general

The Benefits of Supporting the MI for the Production Music Library and Effects.

1. REDUCED CD MANUFACTURING COSTS - Content Creators have traditionally spent hundreds of thousands of dollars on CD manufacturing. This is now fast disappearing making metadata that much more important as you distribute your file electronically. Adopting one standard that can deal with multiple types of metadata makes sense and at Soundminer we are committed to solutions across the industry.
2. CONTENT and TRACKING - Adopting metadata standards creates easy digital deliveries with embedded standardized metadata and ensures control over content for use in the most popular aggregators - ITunes, Pro tools, third party aggregators and Soundminer.
3. CLEAN THAT AGGREGATOR MESS – Even those libraries that have adopted digital solutions run the risk of having their data always appear differently because no standardized category, sub category, composer and publisher specifications have been followed. Or they have spent hundreds of thousands of dollars on a proprietary system that can only search one library. Perhaps this is desirable, but in the 'real world' few users operate with only one library and no user wants to do separate searches on multiple proprietary search engine in order to complete a project. The proliferation of Itunes is proof that in the absence of standards, users have adopted whatever they could. Itunes however was never designed for this function and while it is a great 'free' product, it fails to do what professionals really need or provide a fast robust search engine. While all of this may have sped up delivery it has only added to the 'Tower of Babel' now in the end user's hands. If everyone used their own categories, subcats and search engines, trying to search across libraries has and will continue to be cumbersome. The MI encourages a standardized methodology that ensures you will be properly grouped and viewed in the most widely used environments.
4. DO IT ONCE, DO IT RIGHT! – Consider this: So one customer wants 16/44 wave files and another customer wants it 24/48 AIFF files and you have to micro-manage 8 different layouts……you can see where this is going….NOWHERE! The MI brings it all into one standardized architecture and provides one toolset that will ensure the end results will work in various formats – ITunes, Pro Tools, and Soundminer and any application that supports the Apple and BWF standards. Moreover, the toolset allows you to batch convert any and all of your files to any compressed or un-compressed format. Your clients need 16bit/48khz Apple Final Cut Pro compatible files? No problem with the Soundminer toolset. Do it once, do it right and save yourself hours and hours of technical time and labour.
5. MANAGE YOUR OWN FILES OR HAVE EXPERTS AT THE READY – Don't have anyone who is technically proficient to handle these library duties? No problem, Digital Music Consulting is at the ready and fully experienced with the Soundminer toolset – Call Doug Bossi at 818 620-8835 or visit digitalmusicconsulting.com. Of course, you can manage all this yourself with the toolsets as well, but you may have to read a few manuals….
6. SOUNDMINER ALREADY PROVEN – With several thousands systems already in the field, Soundminer is fast becoming the de facto standard. Soundminer is a robust database

system that can be used by any of your internal people to find files for clients. The files you create are completely compatible with your existing website. In addition, Soundminer's Web Portal, dubbed 'Musicminer', can be employed by a library to serve up content easily to end users. Now they can search your library and download what they want directly and you control it all. The library has complete metrics so they can see what was downloaded, by whom, and when. You can even track what is being searched the most by users. And if your clients are on Soundminer, they can connect directly to your main server and get updates and new releases easily.

7. EASY UPDATES – by following the standard new releases can be posted on the web sites or ftpserver to clients quickly and easily. The files are already prepared in the format needed by the end user and complete with the metadata that is so critical to usage and tracking. The end user needs only drag and drop the files onto their Soundminer, Itunes, or other aggregator to see the data immediately and begin using it. Making it easier for the end user to incorporate and track the files, means you have a better chance of making money with an immediate reduction in overhead and cost.
8. SUPPORTED – Soundminer's extensive user base, the established toolset and support is already in place. Soundminer's extensive user base now demands it. Major Music libraries are already on board and both Sound Ideas and Hollywood Edge now distribute their sound effect DVDs using this system. It is easy, cost-effective and already in use by some of the largest companies in the world.

My categories are part of my branding and I don't want to change them?
The MI is a suggested solution to a problem in this industry. It is not mandatory. And we remain open to suggestions and open to a community approach to providing a solution industry-wide. Ultimately our users will let us know if they like what we are giving them, but continue to have control over what you embed. Moreover, we continue to support the PMA's effort for standardization.

What does it cost?
Apart from the software, there is no cost other than your time which ultimately will benefit you and your assets.

What do you need?

1. We recommend you purchase two critical Macintosh tools within our toolset - Soundminer v4pro ($899US) and Mp3converter($199US). These require the Apple OSX 10.6+ operating system. These can be purchased directly from the Soundminer web site.

   Files modified by this system are cross platform compatible. In addition we recommend you have a good text utility like TextWrangler(free at barebones.com) and a good knowledge regarding manipulating text. Soundminer V4pro allows you to work with your own existing uncompressed BWAV, WAVE or AIFF files so they can be optimized for metadata delivery. The mp3Converter is a utility that then takes your master uncompressed files and converts them to your preferred mp3 format complete with all your master data copied into the id3 containers used by programmes like Itunes. It also allows you to embed and copy your CD artwork or branding info.

2. Apart from managing your internal files, making sure they appear correctly and periodically updating them, the v4pro application allows you to batch convert any of your uncompressed files to another format while retaining the valuable metadata attached, including image artwork – For example, let's say a client calls saying they need 16bit/48k AIFFs for their Final Cut Pro suite but all your files are mastered at 24bit/44khz Broadcast Wave. V4pro will allow you to wholesale convert the files keeping the folder structure and retaining all embedded metadata. Files created by our

system are safe to use in all environments and can be also used by your website programmers. New options now exist to also support AAF/MXF(see later in the document).

3. If you do not have a web site or wish to have control over your own web site you can license Soundminer's Web Portal 'Musicminer' package which will allow you to serve, log and offer up for download your files to any of your users. The package gives you access to Soundminer's advanced search options, the ability to customize the look and graphic content, protected user log in, valuable usage information(who downloaded what when, what they searched most often, etc.) as well as total control over your own metadata. Contact sales@soundminer.com for more info.

Overview of the Soundminer Embedding Process

If you are going to take it upon yourself to learn and embed your files, you must become conversant with the process, the standard, the field structure and have a good grasp of databasing tools. Soundminer, is a complete asset manager – it not only databases and searches, but it provides high-resolution playback and conversion options, inter-application features, DSP processing and multiple field metadata support. In most cases, as a Music or SFX Library, you will simply wish to export your internal database information and align it with digitized assets on your existing drives. However, a good knowledge of our system will give added options should clients call with specific need for uncompressed formats complete with metadata.

As of the writing of this document, Soundminer toolset will embed in the following metadata:

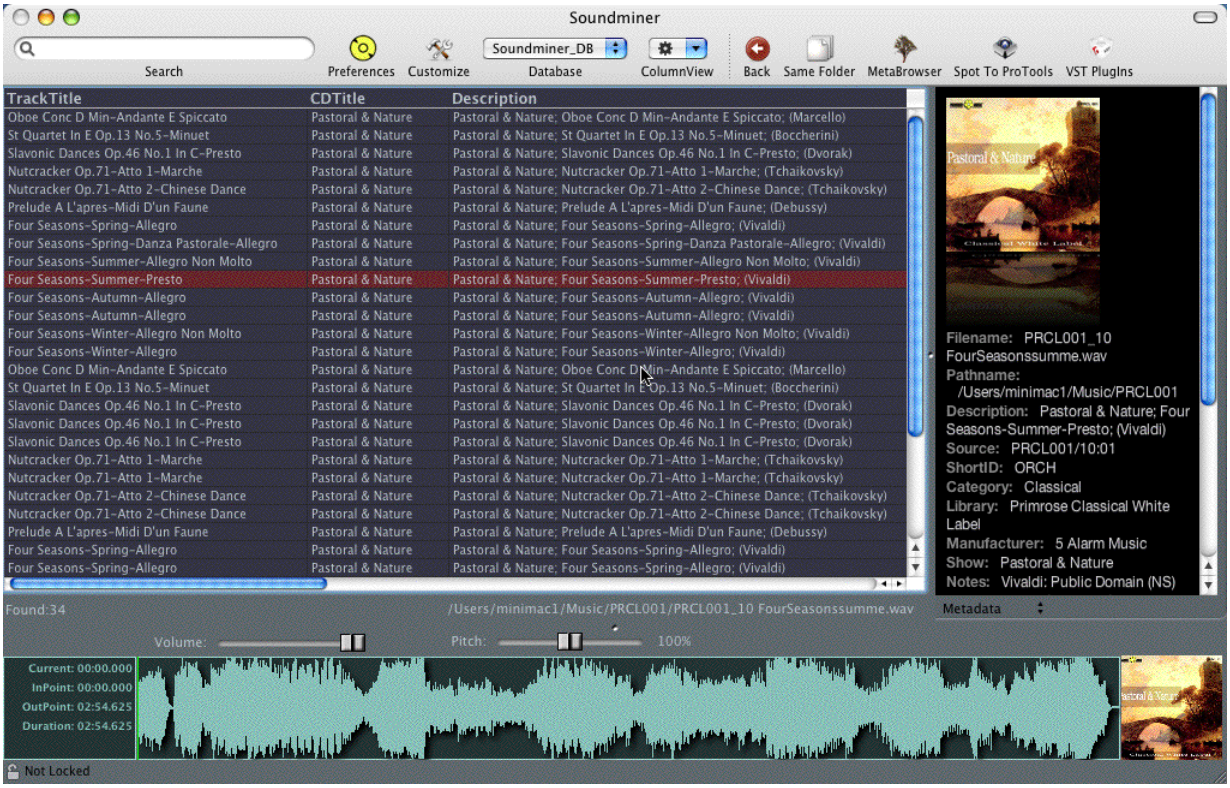
- Soundminer 4 multi-field wrapper – a more advanced and music-friendly extension of the original Soundminer wrapper.
- Broadcast WAVE BEXT containers – this includes the BWAV Description container (255 characters), BWAV OriginatorRef(31 characters), BWAV Originator(31 characters), BWAV time, date and timestamp (encoded based on the date and time of creation).
- iXML standard – this standard is being adopted by Digidesign and many field recorders and systems.
- mp3 ID3 containers are written by our programme, mp3Converter and used by systems like Itunes

Each metadata container has its strengths depending on the file type. And not all metadata is the same or readable by all applications. For example, ID3 tags are used only in mp3 files with one exception – ITunes. Apple also uses its own version of the ID3 standard to store that same information in AIFF files. Only other ITunes systems can see this. V4pro now supports reading this container and writing to it as well. The BEXT standard is applicable only to Broadcast Wave files. Don't drag a BWAV BEXT file onto ITunes as it will not read the data. However, BEXT can be seen by applications like Pro Tools' Workspace. In most cases, you will want to keep an uncompressed version of your master file (BWAV or AIFF) as well as a compressed lo resolution version in mp3. We suggest you begin with the best copy of the file and draw your mp3s from those file masters. Soundminer supports resolutions higher than the CD standard of 16bit/44khz. So your master files can arrive directly from your recording studio or mastering house as high-resolution AIFF or WAV files. You can then embed or enrich those files using Soundminer v4pro and from there, draw your mp3s using our mp3Converter. This application will copy the main metadata from the master file to the appropriate containers in the copied mp3 files including your CD artwork. Mp3 files created by this application are compatible with ITunes and Window Media Player. Relevant information from the main Soundminer wrapper will be copied into the ensuing mp3's ID3 containers.

We also recommend the free text utility Text Wrangler (barebones.com). If you wish to database your own files or convert your files complete with metadata embedded, then you will have to also purchase a copy of Soundminer V4pro. As an added bonus, we make a special

version of Soundminer for OEM distribution on a content creator/publisher's hard drive. This very light version cannot modify any of the data and cannot do inter-application specific transferring but it will database, search, browse and drag and drop transfer to any application This product is licensed based on a yearly fee to the publisher and can be branded with the publishers logo and colours. Contact steve@soundminer.com for more information or on how you can bundle this product with all your drives.

The following is what it might look like in V4 product:



Soundminer Multi-field Wrapper (version 4)

The Multi-field wrapper is a Soundminer specific set of metadata containers that are embedded into the files so that the information travels with the file throughout the process. The original wrapper was designed primarily with Sound Designers in mind. But, many music users have adopted the paradigm and have requested changes to address their needs. This is accomplished in version 4.0 of the software. Music specific fields are added as well as expanded character limits to accommodate the longer descriptions, categories, composer information and titles used in the Music world. In addition specific formatting is required for the Composer and Publisher fields that will help make the content fully compatible with other systems.

Character limitation list (version 4.5)

Arranger=128,
Artist=128,
BPM=31,
BWSMPTEOutStamp=31,
BWSMPTEStamp=31,
CDDescription=512,
CDTitle=62,
Category=62,
Composer=255,
Conductor=128,

Description=1000,
Designer=62,
FXName=128,
FeaturedInstrument=128,
ID3_ALBUM=255,
ID3_BPM=255,
ID3_COMMENT=1000,
ID3_COMPOSER=255,
ID3_CONTENTGROUP=255,
ID3_LEADARTIST=255,
ID3_ORIGALBUM=255,
ID3_ORIGARTIST=255,
ID3_PUBLISHER=255,
ID3_SUBTITLE=255,
ID3_TITLE=255,
ID3_TRACKNUM=255,
ISRC=16,
Key=15,
Keywords=255,
Library=62,
Location=128,
LongID=128,
Lyrics=0,
Manufacturer=62,
Microphone=62,
Mood=128,
Notes=255,
Performer=128,
Publisher=255,
RecMedium=62,
RecType=62,
Scene=31,
ShortID=31,
Show=62,
ShowCategory=128,
ShowSubCategory=31,
Source=62,
SubCategory=128,
Style=62,
Take=31,
Tape=31,
Tempo=62,
TrackTitle=128,
TrackYear=62,
Usage=62,
UserComments=255,
Version=62,
ixmlCurrentSpeed=31,
ixmlFileUID=31,
ixmlMasterSpeed=31,
ixmlNote=64,
ixmlOriginalFilename=64,
ixmlParentFilename=64,
ixmlParentUID=64,
ixmlProject=64,
ixmlSpeedNote=31,

ixmlTimeCodeFlag=31,
ixmlTimeCodeRate=31,
ixmlTrackLayout=256,
URL=255,
_FlatCategory=512

Below is an explanation of the important fields and how best to use them. Please keep in mind this is a dynamic standard and with each version we revise based on input from users.

Not modifiable fields (hard attributes derived from the files themselves):
Filename – 255 characters (Both V3 and V4)
Pathname – limited only by system
File size – in bytes
File type – 4 character creator signature (ie. ,aif, .wav, .mp3)
Duration- minutes and seconds
Channels – mono(1), stereo(2), 3-8 channel surround.
Creation Date – date format
Modification Date – date format
Bit Depth – 16 or 24 bits
Sampling Rate – 44khz up to 192khz
Original time Stamp (allotted for future)
User Time Stamp (allotted for future)

Master Modifiable V4 metadata fields:
(these are the main fields which pertain to searchable metadata for most users)
Description – 1000 characters - (255 characters under V3)
Notes – (255 characters under V3 and V4)
Category – 62 characters (31 characters under V3) – used for OBJECTIVE Musical category. See accompanying addendum on Categories.
SubCategory – 62 characters additional category or genre information. See addendum for more info.
***Composer** – 255 characters(31 characters under V3) name of the Composer(s) and should contain affiliation and percentage information and if available, the IPI/CAE number. It should follow a consistant format throughout your set of files. One proposed formatting standard is as follows: Composer name (AFFILIATION), Percentage % [IPI/CAE] and every Composer would be then separated by a comma or pipe – ie.
Johan P. Smith (ASCAP) 50%, [123456789], John G. Doe (BMI) 50% [098765432]
***pipe character located just above the RETURN key on any MAC keyboard
***Publisher** – 255 characters - name of the Publisher and should contain affiliation and percentage information. It should follow a consistent format. See Composer above for suggested formatting. ie. MyMusicCo (ASCAP) 50%|YourMusicCo (BMI) 50%
FeaturedInstrument – 128 characters - a list of the main instruments featured in the piece of music.
CDTitle – 62 characters - title of the CD
CDDescription – 128 characters - a description of the contents or theme of the CD if applicable.
TrackTitle – 128 characters - name of the piece of music
Library* – 62 characters(31 characters under V3)– name of the Library
Manufacturer* – 62 characters(31 characters under V3) name of the Manufacturer or Distributor or Author
***Library/Manufacturer are critical fields to be filled out as they impact the search engine ability to split up catalogs and sub-catalogues. The Manufacturer field should always be the main agent/representative or owner of the material and the Library needs to be the name of the catalog.**

Mood – 62(255 v45) characters. An alternate field to place 'Mood' specific descriptors. Suggested: place these kinds of adjectives in your main Description field as well.
Usage - 62 characters. An alternate field to place categoric usage like 'sports', 'documentary', 'human interest'. Suggested: place these kinds of adjectives in your main Description field as well.
Version 31 characters. An field to place version identifier. For example, you may have 4 versions of a track with the same name, but in here you could add things like 'underscore' 'alt mix 1', etc.
Volume – Internal field that is derived from a properly formatted SOURCE field. Do not fill this in, but instead be careful to properly format your SOURCE field. See Source field below.
Track - Internal field that is derived from a properly formatted SOURCE field. You do not enter this here, but it is auto filled from proper formatting of the Source field.
Lyrics - 1000 characters. Here you can add your lyrics. Use the 'pipe'(|) character to separate your lines so it can be reformatted better for display inside the web portal or in the v4pro metadata pane. A movie detailing this exists – contact steve@soundminer.com.
Artist 62 characters. Use this field if using band material where the artist may be someone other than the Performer and or Composer.
Designer – 62 characters(31 characters under V3) name of the creator as in Sound Designer.
Source* ** – 62 characters(31 characters under V3) – original CD source as in CD001_01/01 (CD/Track/Index). This field is critical to having your TRACK field filled out in iTunes if using the mp3converter and it is the source of the VOLUME field used by our web portal system. If not using CD, then enter in a unique numerical identifier.
****With version 4.3 of v4pro, it now is imperative this field be filled out correctly as it isused to automatically populate the Volume and TRACK fields. It MUST be formatted as VOLUME_TRACK. In other words, some identifying CD or collection ID then an underscore and then the track number from that collection.**
Show – 62 characters(31 characters under V3)– usually the name of the Project for which the sound was designed.
LongID – 62 characters (31 characters under V3) usually reserved alternate ID or as alternate for V3 systems that have no field dedicated for Track Title. It can also be used for ISRC or other id numbers.
Short ID – 31 characters(10 characters under V3) - reserved for shortened Category denominations as per our Music Categorization document.
Record Medium – 62 characters(16 characters in V3) – Originating Medium – DVD, CD, VHS, etc
Record Type – 62 characters(16 characters) - usually used for type of file – ie. Full Mix, Narration, Underscore, etc. Or used for original format...recording type - room tone, wild track.
Location – 128 characters (62 characters) - originator reference number. Perhaps a serial number or name that associates the file with a master file on your hard drive.
Microphone – 62 characters(31 characters under V3)- usually reserved for sound designers who like to note what microphone they used when recording a sound effect.
Arranger – 128 characters(31 characters under V3)
Conductor – 128 characters(31 characters under V3)
Performer - 128 characters(31 characters under V3)
Rating – (3 characters) 0-255 max numerical values…Usually used to denote preferred files
BPM - 31 characters(4 numeric characters under V3) used for numeric tempo information. Now auto-detected in v4.5pro
Tempo - 62 characters - used for text description of the tempo of music as in 'Fast, Slow, Medium and so on.'
Editor comment – 255 characters (leave blank as it is used by the end user)
Keywords- 255 characters (Soundminer will auto break apart a filename if this field is left empty. you can however add your most salient keywords here as needed.)
FXName – 128 characters – name of effect if applicable
Key – 15 characters. Musical key of file if applicable(now auto detected in 4.5pro)

Scene - 31 characters – Project or Production specific information
Take - 31 characters - Project or Production specific information
Tape - 31 characters - Project or Production specific information
****Release Date** (added in 4.3v39+) - When a file is first scanned and the embedded metadata doesn't have ReleaseDate, it'll default to picking up the creation date from the file. But once assigned and embedded, it'll always use that value. The enforced format is YYYY-MM-DD. filling this out is critical if you want your cuts included in New Releases searches.
ISRC(add in 4.3v88+) - dedicated field to add your ISRC numbers.

Project level Metadata:
(In the Soundminer system, users can add a secondary level of data to copied files that contain Project specific notes and information. This level is purely for the copied file and does not reside in the original file.)
Region/Clip Name
EDIT - In time
EDIT - Out time
Reel – 10 characters
Footage – time specific
Scene – 10 characters
Scene Description – 31 characters
Supervisor Notes – 512 characters
Spot Date – date specific
FFOA – first frame of action
Version – version of the edit list
Title, Transfer path, Status, Type, Perspective – all film specific metadata used by the supervisor.
Destination filename – 255 characters

BWAV: (specific to the BWAV BEXT standard)
Description – 255 characters
OriginatorRef – 31 characters
Originator – 31 characters
Date – specific date format
Time – 00:00:00
Timestamp - numerical

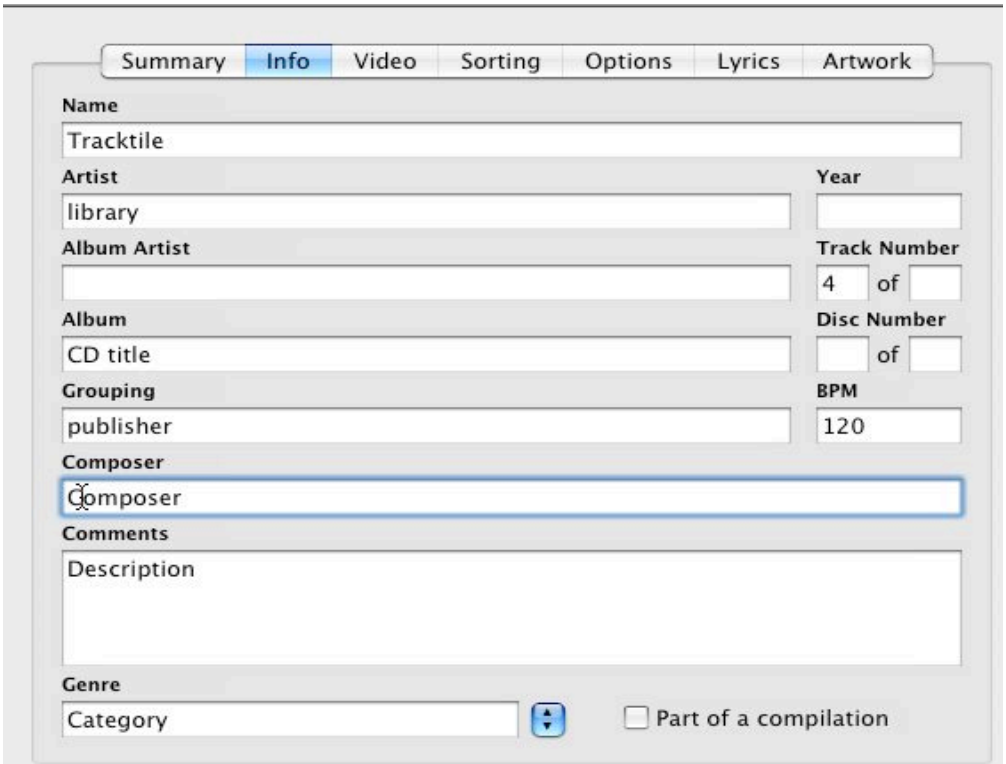
Understanding the wrapper will help you maximize your metadata presence and use. V4pro allows you to combine different fields so you could maximize the limited space provided by the BWAV description container to hold ‘composer, publisher, CD source and a shortened description while naming the copied file by track title for example.

iXML
This standard was created primarily for field recording. It is useful however in that many applications are now adopting it and it can be used in a very modified way to hold information that is relevant to music as well(although it is not designed for such).
Version – lists the version of iXML the file used
Project – name of the project
Scene – film/project specific
Take – film/project specific
Tape – refers to the tape the file was originally recorded to but could be used for the CD source for example.
Note – Here is a good place for the description or combination of fields as in: category/ description/composer/Publisher.
UID – special unique identification number.

Mp3 ID3 Tags
This is a standard created and used primarily by mp3 applications like ITunes. The following Soundminer fields get copied into the cross-referenced ID 3 tag containers when exporting from our MP3Converter products:

Description >>> ID 3 Comment & WMPSubtitle
Library >>> ID3 Lead Artist (mp3converter intelligently looks at the content from the SM artist field and if populated will copy that content instead of what is in Library to the id3 Artist field)
BPM >>> ID3 Tempo
CDTitle - >>> ID3 Album
Composer >>> ID3 Composer Original Artist
FeaturedInstrument >>> ID3 instrument
Publisher - >>> ID3 Publisher(also copy it into the iTunes grouping field as iTunes does not support the publisher id3 tag!)
Source >>> ID3 OrigAlbum
TrackTitle >>> ID3 Title
SM TRACK- to ID3 Track (numeric value)
Category - Category field gets mapped to Genre ID3 tag if it matches (case sensitive), otherwise creates a custom tag that shows up in iTunes.
Publisher – no such field exists in Itunes so our mp3converter places this in the 'Grouping' field.

PLEASE NOTE: This also happens…
Example Source field: SS01_01_01
Look at Source field for / or _ character. Everything before the / or _ goes into ID3FID_CONTENTGROUP. It then looks up the next 2 characters and uses that for 'Track' field and copies that to that respective Id3 tag. See mapping below….



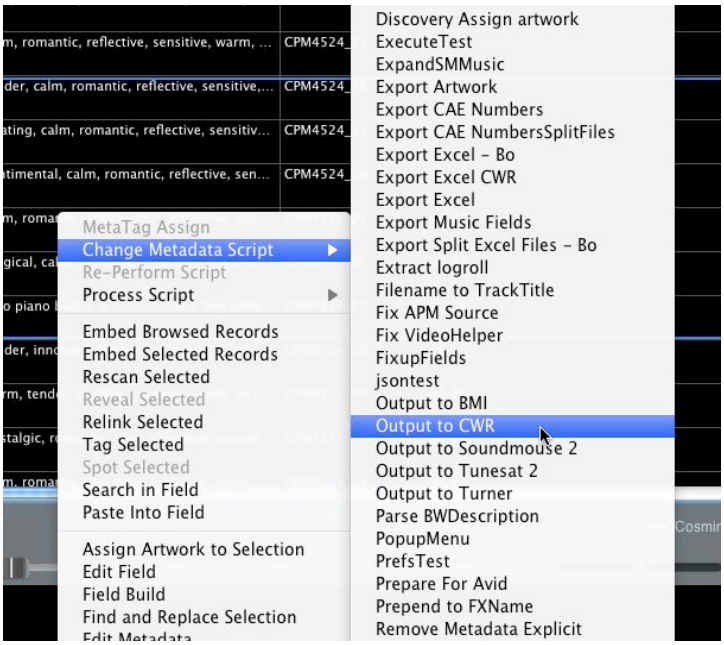
Mp3Converter has a fair bit of sophistication in gathering up the Soundminer metadata and converting it into id3 tags seen in applications like iTunes. Recently, we've added a feature in the mp3converter that also looks at the new V4pro 'Artist' field and if filled will transfer that to

the ID3 ARTIST field instead of what is in the Soundminer 'Library' field. Different content creators have different criteria in regards to this. Some many deem it VERY important to have 'Library' mapped to iTunes 'Artist' as it gives an indication as to who should get paid! But to another content creator/publisher may be representing 'bands' and feel artist is more important...

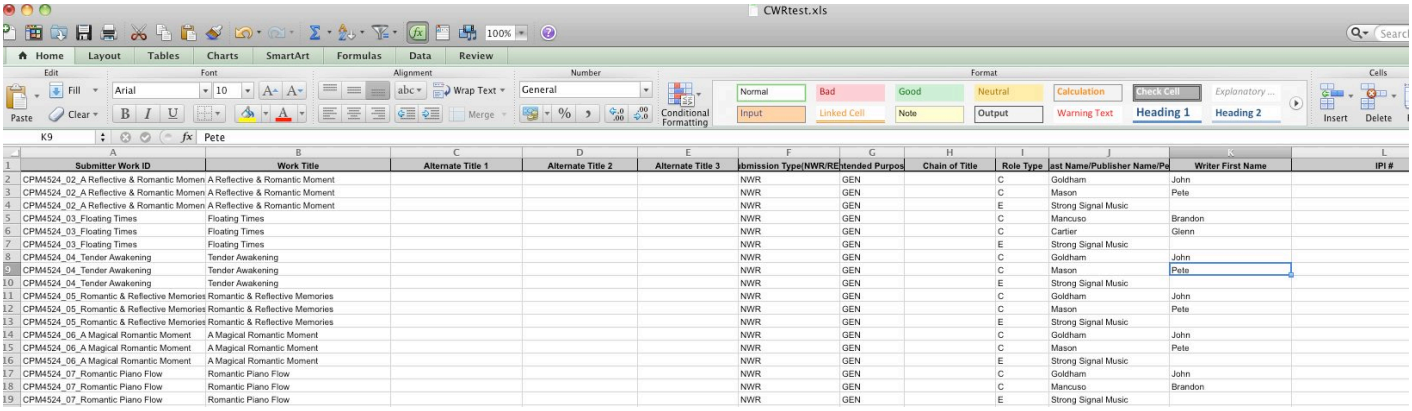
VERSION 4.5pro

Scripting Engine - One touch export to CWR, Sub-publishers, or anyone!

This new feature offers a myriad of metadata features: It is a totally customizable engine that can be programmed to do a myriad of things like rename files using a set of rules, fix or adjust incoming metadata, export text in various formats, validate field content....just about any time consuming advanced metadata operation can now be scripted in v4.5pro. Specifically, many publishers have the time consuming task of providing metadata text exports in several different formats, each with different column requirements. All of that can be scripted to be a one button export. For example, we could create custom exports for Soundmouse, Tunesat, various different sub-publishers and various different clients so that each option appears as a one touch export like here:



Clicking the CWR output option produces a Microsoft EXCEL sheet according to the template provided by ASCAP:



Submitter Work ID	Work Title	Alternate Title 1	Alternate Title 2	Alternate Title 3	bmission Type(NWR/RE	tended Purpos	Chain of Title	Role Type	ast Name/Publisher Name/Pe	Writer First Name	IPI #
CPM4524_02_A Reflective & Romantic Momen	A Reflective & Romantic Moment				NWR	GEN		C	Goldham	John	
CPM4524_02_A Reflective & Romantic Momen	A Reflective & Romantic Moment				NWR	GEN		C	Mason	Pete	
CPM4524_02_A Reflective & Romantic Momen	A Reflective & Romantic Moment				NWR	GEN		E	Strong Signal Music		
CPM4524_03_Floating Times	Floating Times				NWR	GEN		C	Mancuso	Brandon	
CPM4524_03_Floating Times	Floating Times				NWR	GEN		C	Cartier	Glenn	
CPM4524_03_Floating Times	Floating Times				NWR	GEN		E	Strong Signal Music		
CPM4524_04_Tender Awakening	Tender Awakening				NWR	GEN		C	Goldham	John	
CPM4524_04_Tender Awakening	Tender Awakening				NWR	GEN		C	Mason	Pete	
CPM4524_04_Tender Awakening	Tender Awakening				NWR	GEN		E	Strong Signal Music		
CPM4524_05_Romantic & Reflective Memories	Romantic & Reflective Memories				NWR	GEN		C	Goldham	John	
CPM4524_05_Romantic & Reflective Memories	Romantic & Reflective Memories				NWR	GEN		C	Mason	Pete	
CPM4524_05_Romantic & Reflective Memories	Romantic & Reflective Memories				NWR	GEN		E	Strong Signal Music		
CPM4524_06_A Magical Romantic Moment	A Magical Romantic Moment				NWR	GEN		C	Goldham	John	
CPM4524_06_A Magical Romantic Moment	A Magical Romantic Moment				NWR	GEN		C	Mason	Pete	
CPM4524_06_A Magical Romantic Moment	A Magical Romantic Moment				NWR	GEN		E	Strong Signal Music		
CPM4524_07_Romantic Piano Flow	Romantic Piano Flow				NWR	GEN		C	Goldham	John	
CPM4524_07_Romantic Piano Flow	Romantic Piano Flow				NWR	GEN		C	Mancuso	Brandon	
CPM4524_07_Romantic Piano Flow	Romantic Piano Flow				NWR	GEN		E	Strong Signal Music		

It automatically splits out all the separated Composer information, creates the necessary field columns and draws content from the ASCAP preset list of PRO identifiers and in Excel format if desired.

All with one touch!

Any such process can be scripted inside of v4.5pro.

MP3 Mapping - make your own.
It is now possible to have more control over which mp3 id3 fields are supported and how they are mapped in v4.5pro. Extended id3 fields can be supported so if you wish to customize how SM Wrapper fields are mapped to id3 tags, you can request a custom mapping and create mp3s that carry the metadata in the open containers as you desire. Customizing fees apply.

FLAC/Mp4/MXF support - more files with metadata
FLAC file is a Free Lossless Audio Codec file. It is a codec (compressor-decompressor or coder-decoder) which allows digital audio to be losslessly compressed such that file size is reduced without any information being lost. Digital audio compressed by FLAC's algorithm can typically be reduced to 50–60% of its original size and decompressed into an identical copy of the original audio data.

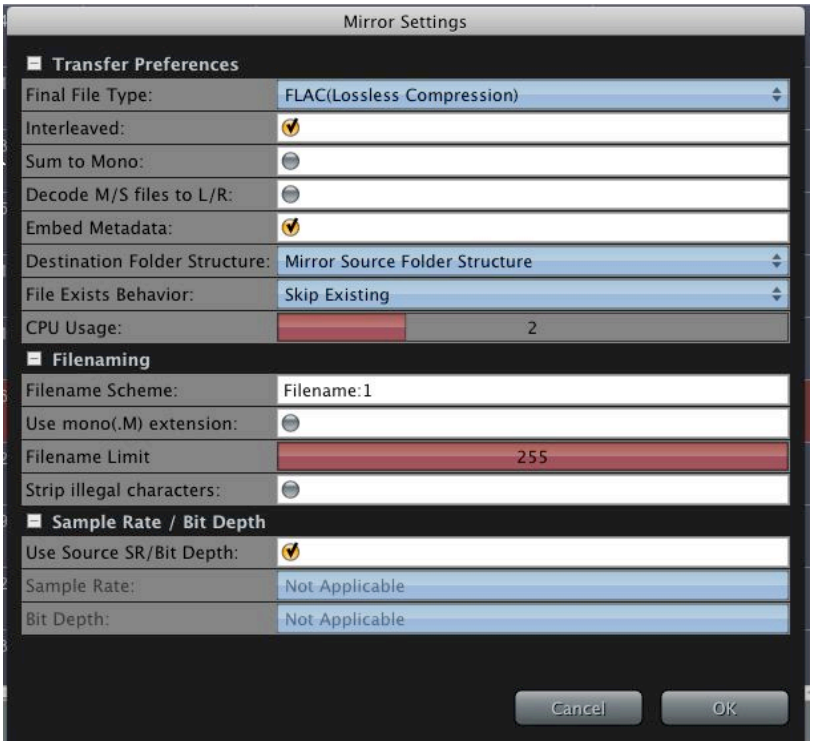
AAC or mp4 has been supported for playback for some time in V4, but now it has been updated to hold our metadata wrapper and support any custom id3 tags you wish.

MXF, the preferred Avid file format, has been added for audio playback. MXF can be converted to WAV or AIF from within V4pro. But with a new publisher module, can be exported from any Soundminer database back to AVID with metadata intact.

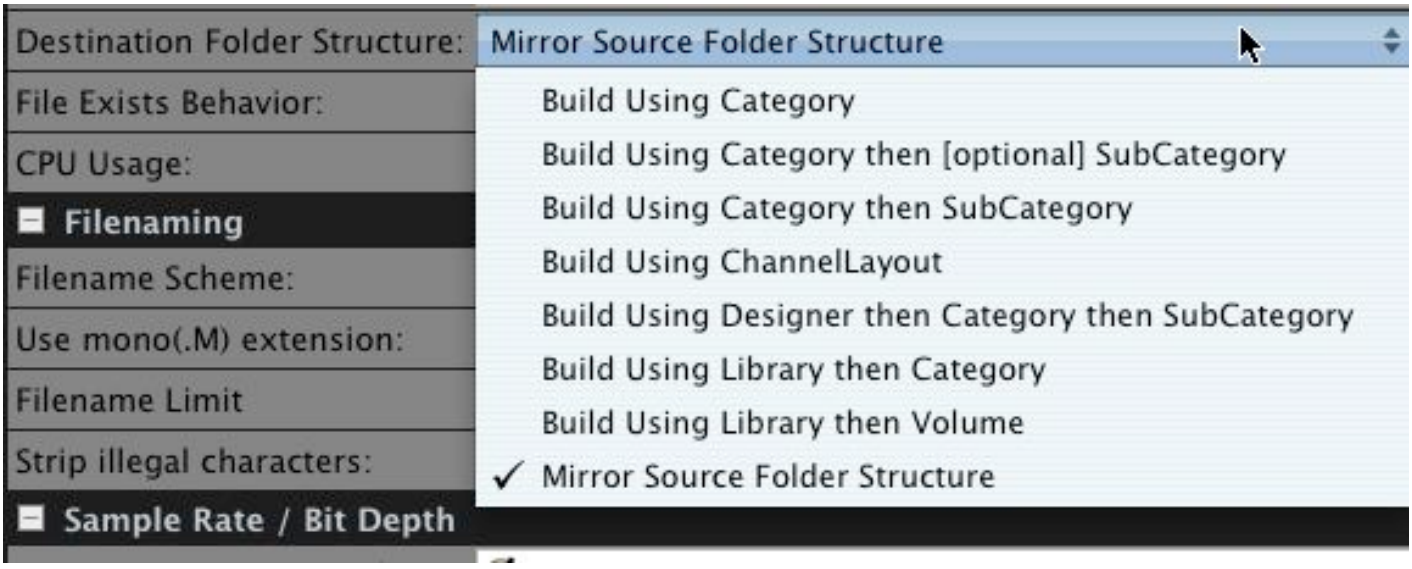
BPM detection
As part of the growing DSP built into v4.5pro, automatic BPM detection has been added. Select your files and engage the auto-detection and these metadata fields will be filled in.

Key detection
And in addition, automatic key detection has been added. When set to analyze any file, both BPM and key will be extracted directly out of the files:

Mirror - output in any format and apply any structure to the folders!



The new Mirror pane allows for support of the new formats with the publisher addition. In addition, new folder structures can be built using the expanded options here. More can be added with input from users. You can also determine to make copies that strip all metadata as well. And you can use the Mirror feature to update an existing set of files' metadata without having to make new copies. For those not familiar with V4pro's Mirror feature, its an advanced batch converter that allows one to create a duplicate set of files in any of the supported formats while keeping all the metadata and either using the existing folder structure of the original set or creating a new structure from the metadata.



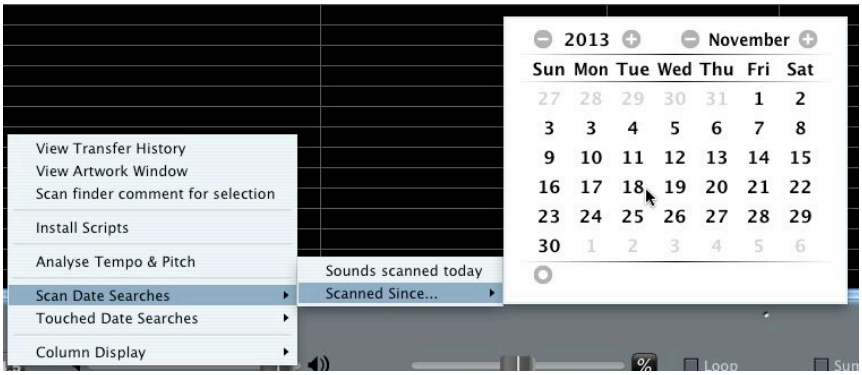
*There is an yearly add-on extra designed for Publishers of content to add Mp3, with customized id3 mapping, as well as batch AAF(MXF) formats to the mirror list, plus music specific text outputs for most major formats.

**mirror file naming algorithm now has been changed so that previous <> character have been replaced by the pipe character: ie. |Source:1|_|Category:2|
We will change transfer area to this new format for release as well....

Import Export Excel
Special option add-on option for importing and exporting directly Excel format and bypassing any of the trapping of common text formatting.

Search by Date

New search routine allows librarians to better manage items by scan date or when modified. You even have a calendar view to see what you changed and when.


2013
November
Sun Mon Tue Wed Thu Fri Sat
27 28 29 30 31 1 2
3 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30 1 2 3 4 5 6
View Transfer History
View Artwork Window
Scan finder comment for selection
Install Scripts
Analyse Tempo & Pitch
Scan Date Searches
Touched Date Searches
Column Display
Sounds scanned today
Scanned Since...
Loop

Waveforms inline
For those times when you need to see all the waveforms at one time, the inline view gives you the ability to not only see them all in the returns field, but clicking begins playback right from the click point.

For more info contact steve@soundminer.com

Some IMPORTANT things to note about the Soundminer fields

SOURCE field – This is where you put your collection information. For example, as in the original CD source : CD001_01/01 (CD/Track/Index – underscores as delimiters are the safest!!)). This field is critical to having your TRACK field filled out in iTunes if using the mp3converter. Mp3converter reads this field and parses it to extract the TRACK number to put in the itunes 'track' field!

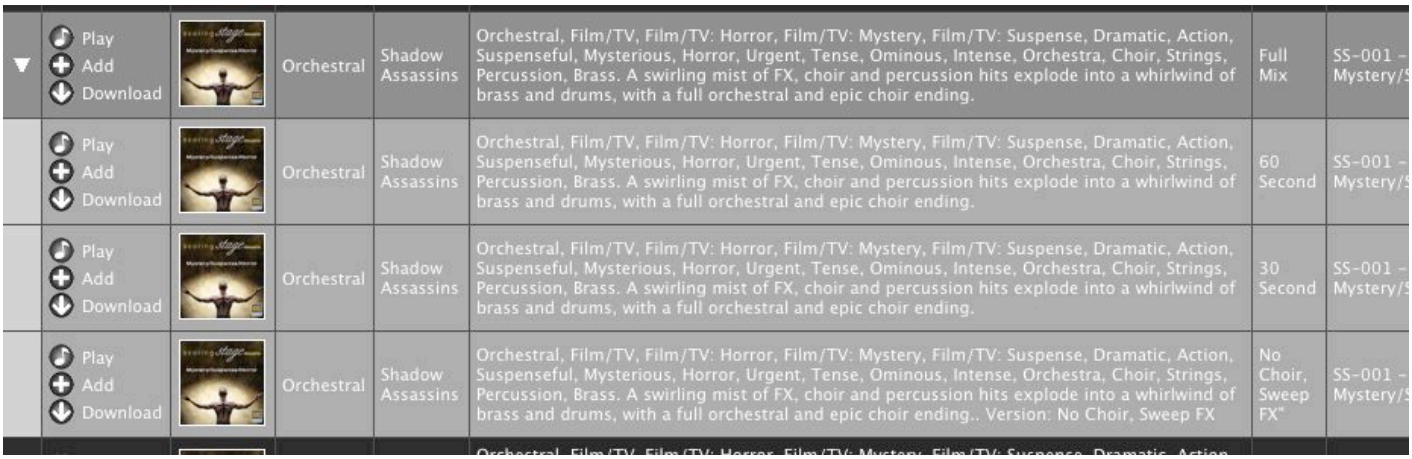
****Source* - This references the CDtitle or Collection ID. For those who do not use CDs to group their tracks, You can create your own 'collection' identifiers and put an underscore and then the track number. Libraries at the very least should fill in this field with the library name, then either an underscore or forward slash then a unique number afterwards. Any artwork supplied in the same folder be a .jpg(case sensitive) if the artwork is to be auto-assigned.

MANUFACTURER field – This field is very important in identifying the main agent/owner of the library. There can be man libraries represented by an 'agent/manufacturer/publisher/owner' but this is where you put in the name of the Main company as in '5 Alarm Music' (their 'library' field will then contain the name of the libraries they represent.)

LIBRARY field – as noted above, please use this field to store the name of the particular library. In cases where the agent is the library, but that name in both fields.

FILENAMES - Avoid using illegal characters in names. This will only make compatibility an issue across platforms and Operating systems. It is best to name using only alpha-numeric characters. Long filenames have a negative impact on Windows based systems which have a limit based on the folder nestings. If your folders are deeply nested and your folder and filenames are long, you risk the file not properly being identified by the system. Best practice is to keep filenames free of non alpha-numeric characters and under 40 characters.

TRACKTITLES - the best way for Soundminer to group versions is to make sure the Tracktitle field is the same and the Version field is what differentiates it. the Web system will them auto-group those tracks so when a user finds the fullmix the alternate versions will be right there at hand:


Play
Add
Download
Orchestral
Shadow Assassins
Orchestral, Film/TV, Film/TV: Horror, Film/TV: Mystery, Film/TV: Suspense, Dramatic, Action, Suspenseful, Mysterious, Horror, Urgent, Tense, Ominous, Intense, Orchestra, Choir, Strings, Percussion, Brass. A swirling mist of FX, choir and percussion hits explode into a whirlwind of brass and drums, with a full orchestral and epic choir ending.
Full Mix
60 Second
30 Second
No Choir, Sweep FX"
Orchestral, Film/TV, Film/TV: Horror, Film/TV: Mystery, Film/TV: Suspense, Dramatic, Action, Suspenseful, Mysterious, Horror, Urgent, Tense, Ominous, Intense, Orchestra, Choir, Strings, Percussion, Brass. A swirling mist of FX, choir and percussion hits explode into a whirlwind of brass and drums, with a full orchestral and epic choir ending.. Version: No Choir, Sweep FX

*other fields can be used but best use the fields made for this purpose.

V4pro versus mp3Converter – V4pro does not export to mp3 but does embed back to existing mp3s. However, v4pro does not contain that extra layer of sophistication that allows the mp3Converter to intelligently map 'Library and Artist' fields based on the content in the original master files. In the case of v4pro, SM Library field is always mapped to ID3 'Artist'. In mp3Converter, it looks to see if the Soundminer 'Artist' field is populated and if so, sends that to the ID3 Artist field – otherwise it uses the content of the SM Library field.

V4pro and AIFF Itunes support – V4pro when making new AIFF files will also copy the data into the Itunes metadata containers in the same way it does for the mp3 mapping.

V4pro is a full featured batch converter, capable of converting to any wave or aif format while keeping all the original folder structure intact.

Mp3Converter is a full featured batch converter that is capable of converting all master Soundminer wave or aiff files into an exact mirror mp3 copy(all folder intact)

Mp3Converter has a further sophisticated feature allowing you to 'update' the mp3 tags on existing mp3s fields without having to reconvert them. As long as a user maintains a master set of BWAV or AIFFS and uses the mp3Converter to generate the mp3s, simply rerunning the process between the two will update existing mp3 files.

AVID and AAF/MXF files: Soundminer offers both a and AVID AAF/MXF conversion service where you send us the files to convert and we so for a per file rate or there is a yearly add-on module one can add to any license of 4.5pro that will allow support and creation of this format within our application. Contact steve@soundminer.com

Creating Support

Direct embedding – this process assumes the music/fx library already has their files digitized in a supported format and only wishes to merge their database information with the files. This approach is less time consuming but requires a good knowledge of text wrangling and our Soundminer v4pro software. Do not use Soundminer version 3 to accomplish this unless you are aware of the following limitations: Some of the music specific fields are not as yet visible in version 3 of Soundminer(those bolded above). Provisions would need to be made to store that other info in existing fields until such time that 4.0 is delivered. You are better off using Soundminer v4pro as it can see and store all the data as well as CD artwork.

Let's look at the Direct embedding process more closely as it is the most desired path apart from having Digital Music consulting prepare the files for you.

Using V4pro for Direct Embedding

V4pro can both read and embed the above field structure as well as images. Here's what you need if you want to use this method:

- Files on a hard drive or hard drives that are in WAV or AIF format – uncompressed.
- A text sheet – if you have MS Access or Excel you can work in this format and then save as a tab separated text file.
- Text Wrangler – this is a free text utility for Macintosh systems – barebones.com
- Pictures of your artwork in jpeg, gif, png or tiff format. Ideal size is 512 x 512 pixels. PNGs are preferred(flattened with no alpha channels). Be careful to make sure your artwork is not too big or this will significantly alter your file's size.

The first thing you will need to do is to review your text sheet to make sure you have the minimum information required: Disk, Track, Index(which when combined, will be your SOURCE info), Category, Description, Library, Manufacturer, Filename, Composer and Publisher. If you do not have this information you must create a text sheet with this information. For further clarity 'Disk' refers to the disk code as in 'CD001.' Track refers to the track number on the CD. 'Index' refers to the sub-index within a track. If there are no sub-indexes simply fill this column with '1'. The current toolset only allows for tracks with no sub-indexes. We suggest that 'Category' and 'SubCategory' are to be filled using a standardized musical category system. You can use your own or review the addendum for our take on this rather controversial aspect of metadata embedding. Do not fill this column with wild, incongruent, custom definitions as it will only mess things up in any aggregator. All search engines will benefit from some standardization within your set of files. In addition, Soundminer has the ability to parse category and all subcategories along a tree hierarchy. One needs to simply place the 'pipe' delimiter between the terms in the order they wish them to expand in the SubCategory field:

Using the Category Tree option: Category: Rock SubCat: Classic|Hard|70s

(No space in between sub-cats)

Description is, as it would seem, a 'description' of the track (this would include columns like comments, description, Keywords) In short, anything subjective could be placed in this column. 'Library' denotes the name of the collection of CDs – some of you represent many libraries and this column distinguishes between them. 'Manufacturer' is used to denote the owner of the Library – in the case of smaller libraries these two columns may contain the same information. In larger libraries, this may be used to denote the name of the library and the local distributor. 'Filename' refers to the fixed filename used to find the file on your hard drive – ie. MyTrack01.wav. And 'Publisher' and 'composer' obviously contain critical cuesheet information that should include the name of all composer/publishers, their affiliation and

percentages. The formatting of these last two fields is critical. Both fields should contain the names of the composers/publishers(both first and last), the affiliation information as well as the percentage split. Here is a suggested layout:

***Composer** – 255 characters(31 characters under V3) name of the Composer(s) and should contain affiliation and percentage information and if available, the IPI/CAE number. It should follow a consistant format throughout your set of files. One proposed formatting standard is as follows: Composer name (AFFILIATION), Percentage % [IPI/CAE] and every Composer would be then separated by a or pipe – ie.
Johan P. Smith (ASCAP) 50%, [123456789]|John G. Doe (BMI) 50% [098765432]
***pipe character located just above the RETURN key on any MAC keyboard

***Publisher** – 255 characters - name of the Publisher and should contain affiliation and percentage information. It should follow a consistent format. See Composer above for suggested formatting. ie. MyMusicCo (ASCAP) 50%|YourMusicCo (BMI) 50%

In most cases, you will have this information but not exactly as Soundminer needs to see it. You will need to rename and/or combine your standard column structure to match this standard. TextWrangler is ideally suited for this. The basic 'Find and Replace' functions in TextWrangler are very good for combining columns and or modifying them to suit the needs of our column structure. Keeping a standard column structure ensures that the user experience is unified but the toolset allows you to control the content. Here's an example of a good layout:

D	E	F
Category	**Subcategory**	**Description**
Urban	Dance, Rap, Rock/Pop	Fast: Full Mix: Ebullient House/Rap: Brass, Electric Guitar, Keyboard, Percussion, Rhythm Section
Urban	Dance, Rap, Rock/Pop	Fast: Underscore: Ebullient House/Rap: Electric Guitar, Keyboard, Percussion, Rhythm Section
Urban	Dance, Rap, Rock/Pop	Fast: Full Mix: Ebullient House/Rap: Brass, Electric Guitar, Keyboard, Percussion, Rhythm Section
Urban	Dance, Rap, Rock/Pop	Fast: Full Mix: Ebullient House/Rap: Brass, Electric Guitar, Keyboard, Percussion, Rhythm Section
Urban	Dance, Rap, Rock/Pop	Fast: Full Mix: Ebullient House/Rap: Brass, Electric Guitar, Keyboard, Percussion, Rhythm Section
Urban	Dance, Rap, Rock/Pop	Fast: Full Mix: Ebullient House/Rap: Brass, Electric Guitar, Keyboard, Percussion, Rhythm Section
Urban	Dance, Latin	Medium-Fast: Full Mix: Hot Salsa: Brass, Percussion, Piano, Rhythm Section
Urban	Dance, Latin	Medium-Fast: Full Mix: Hot Salsa: Brass, Percussion, Piano, Rhythm Section
Urban	Dance, Latin	Medium-Fast: Full Mix: Hot Salsa: Brass, Percussion, Piano, Rhythm Section
Urban	Dance, Latin	Medium-Fast: Full Mix: Hot Salsa: Brass, Percussion, Piano, Rhythm Section

G	H	I	J	K	L	M
Manufacturer	**Library**	**Bpm**	**TrackTitle**	**CDTitle**	**Composer**	**Publisher**
Pro Music	Abaco Music	Fast	Fastball Rap 1	Rap, Pop & Dance	Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)
Pro Music	Abaco Music	Fast	Fastball Rap 2	Rap, Pop & Dance	Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)
Pro Music	Abaco Music	Fast	Fastball Rap 3	Rap, Pop & Dance	Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)
Pro Music	Abaco Music	Fast	Fastball Rap 4	Rap, Pop & Dance	Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)
Pro Music	Abaco Music	Fast	Fastball Rap 5	Rap, Pop & Dance	Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)
Pro Music	Abaco Music	Fast	Fastball Rap 6	Rap, Pop & Dance	Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)
Pro Music	Abaco Music	Medium-Fast	Coconut Groove 1	Rap, Pop & Dance	Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cyp
Pro Music	Abaco Music	Medium-Fast	Coconut Groove 2	Rap, Pop & Dance	Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cyp
Pro Music	Abaco Music	Medium-Fast	Coconut Groove 3	Rap, Pop & Dance	Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cyp
Pro Music	Abaco Music	Medium-Fast	Coconut Groove 4	Rap, Pop & Dance	Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cyp

L	M	N	O	P	Q
Composer	**Publisher**	**Filename**			
Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)	FastballRap1.wav			
Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)	FastballRap2.wav			
Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)	FastballRap3.wav			
Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)	FastballRap4.wav			
Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)	FastballRap5.wav			
Taylor, Bob (ASCAP)	Abaco Music Library (ASCAP)	FastballRap6.wav			
Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cypress Publishing (BMI)	CoconutGroove1.wav			
Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cypress Publishing (BMI)	CoconutGroove2.wav			
Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cypress Publishing (BMI)	CoconutGroove3.wav			
Taylor, Bob (ASCAP) Shawe, Doug (BMI)	Abaco Music Library (ASCAP) Grand Cypress Publishing (BMI)	CoconutGroove4.wav			

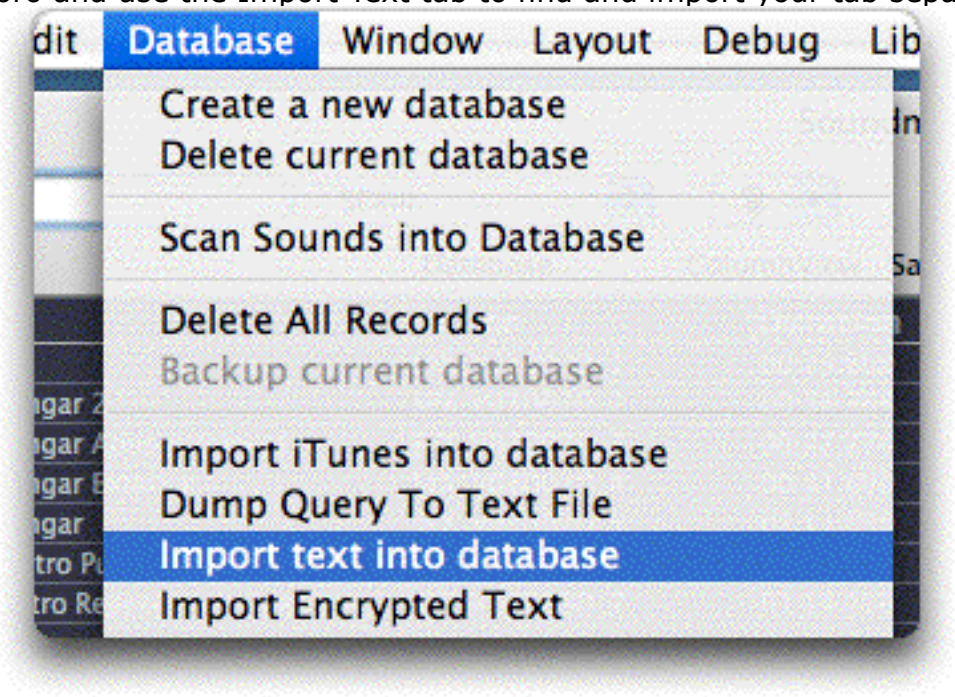
You need only add the minimum fields but of course you can use the full compliment of fields in Soundminer to include any other information you deem appropriate. Once you have this wrangled, you must save it as tab separated text or CSV format. Make sure you have a proper 'Filename' column that contains the filenames of all the files you wish to enrich on your drive. Filenames must be unique or embedding problems will occur. If you do not have unique filenames you have to go back and establish unique filenames using any of the renaming utilities available on the internet (versiontracker.com is an invaluable source).

V4pro allows you to batch re-name files as well but you must have relevant data in the meta-set from which to create a new name.

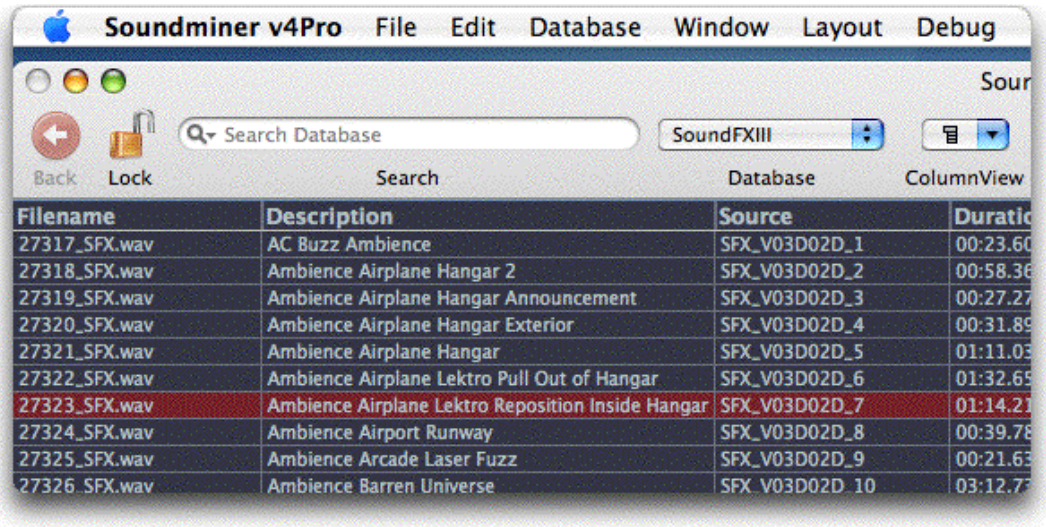
NOTE: You must remove carriage returns and trailing white spaces from text sheets. Some older Excel sheets have these properties. They will cause problems when exporting to tab separated formats.

Before going to the next step it is probably a good idea to 'clean' your text. MS Excel and Access have a nasty habit of adding quotes in addition to tabs as delimiters between fields. Text wrangler can open the file and you can perform a quick find and replace on all records – look for quotes and replace with a blank. V4pro is programmed to deal with this, but it is always better to 'clean' text.

Now launch V4pro and use the Import Text tab to find and import your tab separated text file.

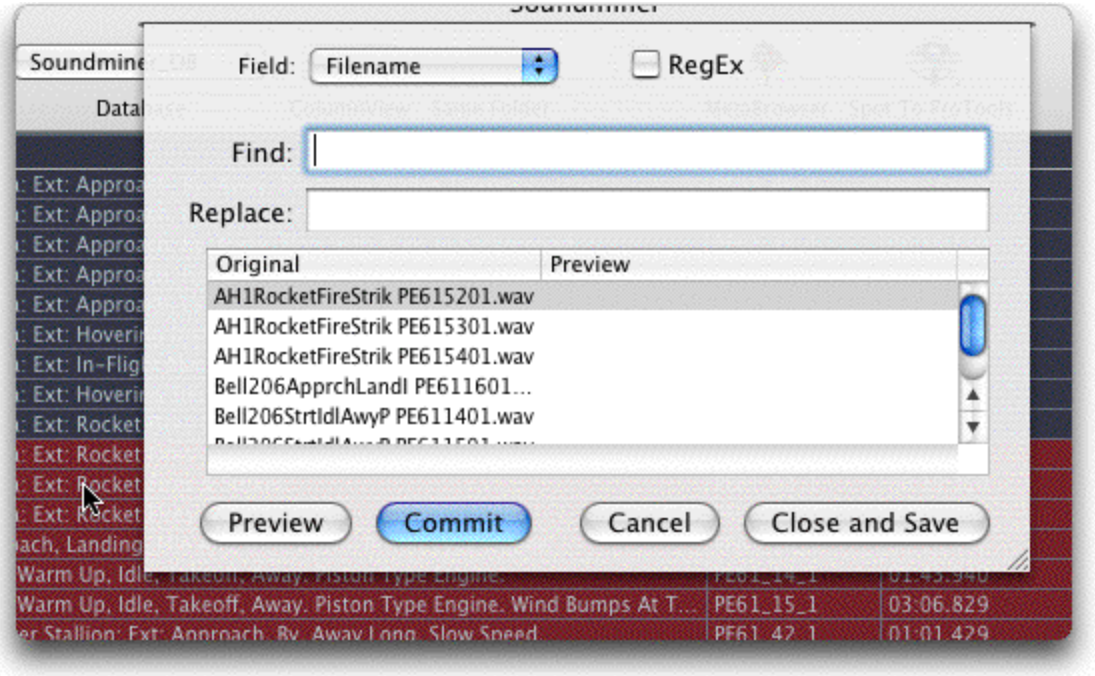


V4pro will ask you to find the .txt file (remember it must have this extension to be valid and the line breaks must be in Macintosh format). Open it and you will then be asked to show V4pro where those filenames can be found. Select the drive and V4pro will re-link the files to the dataset. It is critical that the Filename field be accurate or you will get errors. Avoid illegal characters in any portion of the path.



When imported and resolved correctly, you should be able to play any of the files. If the waveform is built, it will be displayed in the V4pro main page. To embed this merged information back into the file, use the similarly named routine in the contextual menu or use the EMBED BROWSED RECORDS option in the Database menu. The contextual menu is exposed by control/right clicking on selected records in the v4pro browser(refer to the v4pro manual for more detail). The whole Soundminer paradigm counts on the embedding process to marry the file's information with the actual audio data so, in effect, the database always travels with the file.

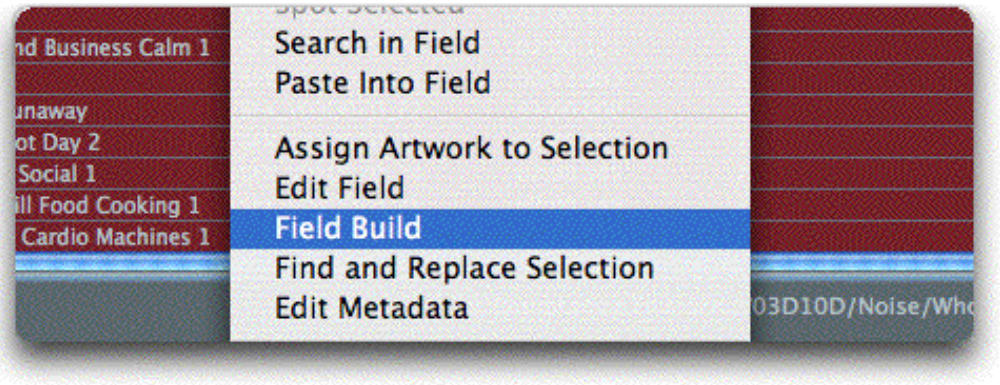
Other options in V4pro include, the Field Build option: This feature allows you to combine metadata fields in order to build content in any other field, including filename. In addition, V4pro includes, a 'Find and Replace' functionality, and advanced administrative options like, copy, paste, remove spaces, numeralize and many more text options.



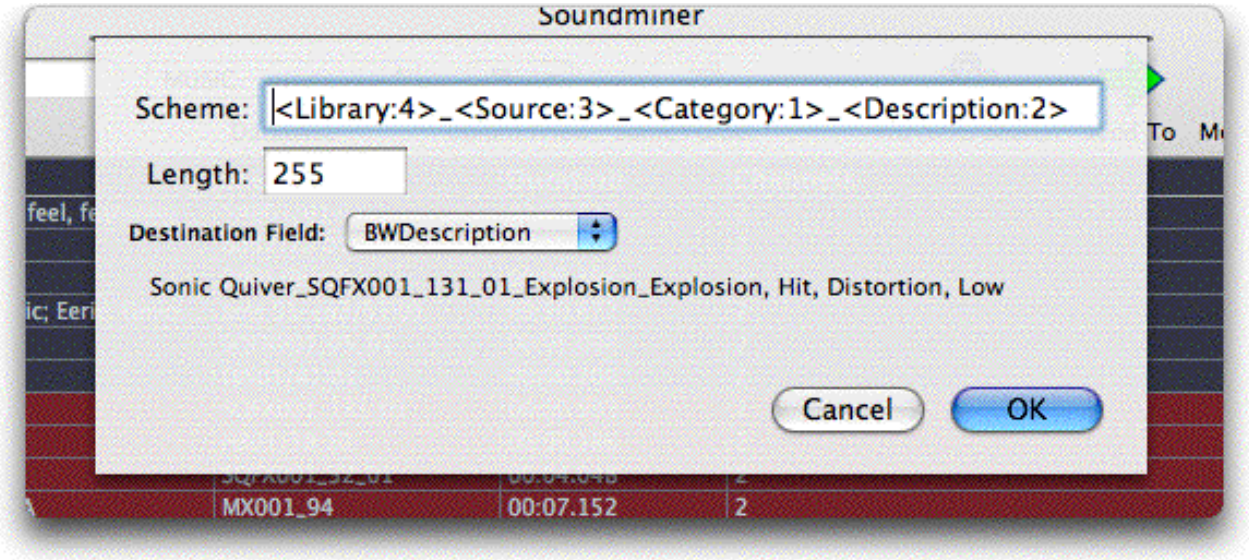
The above picture shows you the window that allows you to find and replace elements from any field, preview the change before committing and even use RegEx expressions to get advanced control over the process.

NOTE: You cannot embed the new additional fields into SD2 files. SD2 is a legacy file format and can only accept the original V3 fields.

As an example, here is how you can build new content for the Broadcast Wave description field. Use the FIELD BUILD pane in the contextual menu - (remember this is different than the Soundminer description field and is the field that Pro Tools and many other applications will see if there is no Soundminer present.) You can combine multiple fields as in this example to create a custom BWAV description field. Use cmd-J to bring back all your records. Select all records(cmd-A) and then control/right click on any record:



When you select the Field Build option this window will appear:



You need only select which fields you want combined separated by '<>' markers (or the pipe markers in version 4.5) and what order and importance you wish to give each field(designated by the numbers). It is mandatory to format each field with both the field name and priority number. In addition, you can utilize the many text routines outlined in the V4pro programme manual to take out spaces, remove non ascii characters or add other delimiters.

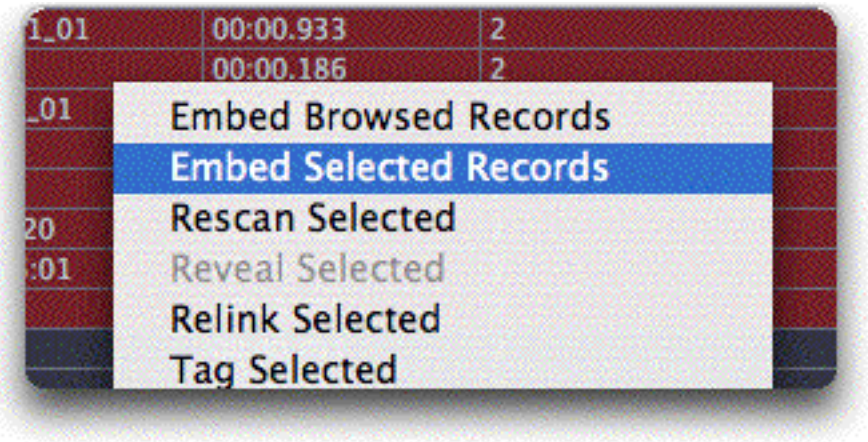
For example, let's look briefly at the Soundminer naming algorithm:

<Source:1><Composer:2><Publisher:3><Description:4>

This means I want the target container to show all this info in this order and if anything gets truncated, the order of importance shows that 'Description' will be truncated first. I have not altered any of the spacing, removed any characters or added any further delimiters between the fields. (ie. Forward slashes or underscores). However, if I wanted each field separated by a couple of spaces, the routine would look like this:

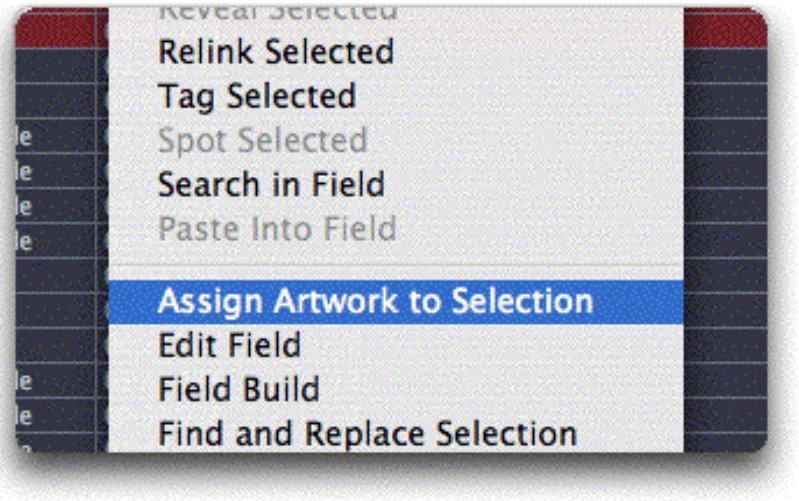
<Source:1> <Composer:2> <Publisher:3> <Description:4>

As you can see, the naming routine is very powerful in V4pro and allows for a great deal of customization. For more information on the power of the Soundminer file naming algorithm, refer to the v4pro manual. Once you have all the Soundminer and Broadcast Wave containers as you would like them, click on EMBED FILES from the contextual menu or use the option in the Database menu.



This will write all the information in your Browser back into any file that has been resolved by the system. You must have read write access to those files to write metadata back to the file. Be aware that on a Macintosh system, you often cannot change the write permissions of a DOS formatted disk. You would have to re-connect that drive to a DOS system and enable 'everyone' on it first.

To now store a picture, select all the files you want associated with the picture (V4pro allows you to continuously and discontinuously select multiple files) and then control/right click on one of the grouped records to expose the contextual menu:



Selecting this option in the menu will bring up a window that allows you to find the artwork on your drive.. Best picture size is 512 pixels x 512 pixels. Again, this process will load it into the Database but you need to run the EMBED routine for this artwork to be placed inside the actual file. Once you have master WAV and AIF files you can use Soundminer's *mp3Converter* to make ITunes/WMP friendly mp3 files by simply dragging and dropping those files onto *mp3Converter*. See the user manual with the utility to get for exact details. This is a brief explanation of the process but a user can do much more including batch transfers to and from any uncompressed format, copy and paste batch lines from any spreadsheet into Soundminer and much more.

NEW NOTES: New in V4pro is the ability to copy directly to/from a spreadsheet. See the v4pro manual for details on this feature. Quicktime movies exist that show the many Metadata tool tips in v4pro. Contact steve@soundminer.com for access.

V4pro is also smart enough now to look for a PNG file in the same folder and auto-assign to the files in that folder when scanning!

Specifications for providing Music files to Soundminer facilities

Music files supplied to Soundminer Web Portal systems must contain v4 format Soundminer metadata.

All files MUST contain the following minimum v4 field information.
Composer - format is important
*Format = First Name, Middle Name, Last Name,AFFILIATION, Percentage | next composer | etc
***IPI numbers can be added after percentage and separated by a comma.

Publisher - format is important
*Format = Publisher 1, (AFFILIATION), Percentage | Publisher 2, (AFFILIATION), Percentage | etc.
ie. MYPublishing Inc. (BMI) 100%

Artist - if agency represents 'bands or artists' - if not applicable, then you need not fill it out.

Manufacturer - the Owner/Representative/Agency name goes here.

Library - name of the catalogue or sub catalogue

CDTitle - This must be filled in even if 'CDs' are not used. This could be used a a grouping of tracks by whatever the owner wishes - a collection.

TrackTitle - title of the track(remember if you want things grouped, keep the library name the same and use the 'Version' field to denote what is different about it as in 'underscore, 15s, sting version, alternate mix, etc.

Source - Format important: Volume_Track.
This references the CDtitle or Collection ID or Volume number. You can create your own 'collection' identifiers and put an underscore and then the track number. Libraries at the very least should fill in this field with the library name, then either an underscore or forward slash then a unique number afterwards. Some publishers have used this to put in the IRSC or ISWC code. This is not the place for it. It should go in LongID or the dedicated IRSC field. Any artwork supplied separately must be named using this field. Artwork embedded is preferred - 512 x 512 px jpeg, gif or png.

Filenames must contain the Library or Manufacturer_CDtitle or Collection_Tracktitle

ie. LIB_CD101_HappyGoLuckyFullMix.wav

If you need greater clarity please contact support@soundminer.com

DELIVERY FORMATS
Primary file formats must be: WAVE 16 bit, 48khz and for auditioning purposes a mirror image directory copy in mp3/ 128k 44khz format. the files must be enriched with Soundminer v4 metadata. Additional formats can be supplied at the discretion of the receiving facility.

Because web formats require this, your files must not contain any of the following illegal characters in any of the file names. Illegal characters are any non alphanumeric symbols: (*) {‘} /,\ “#”<.>l-l ^@~`. Underscores and dashes are web-safe.

Alpha numeric (letters and numbers) are safe and, if your file names use spaces the spaces must be represented with an underscore.

Example of a good file name: AMG_EXT_CD01_RockMe01.wav
Example of a bad file name: “OMG” (C D #1)ver-soul.wav.

Should the process of embedding be beyond your capabilities, you can outsource the work at our recommended supplier, Digital Music consulting. Contact Doug Bossi at 818 620-8835 or visit digitalmusicconsulting.com:

http://digitalmusicconsulting.com/main/?tag=soundminer

Category Layout – a final thought

It is important to note that the following is merely suggestive and not exhaustive. We use this as a springboard for better future discussions given that our efforts have resulted in more and more libraries delivering digital files instead of hard media (CDs).

*more than one term can be placed in the subcategory field as long as it is separated by a comma or use the ‘pipe’ delimiter to create a proper ‘tree’ – **Guitar|Heavy Metal (No space in between sub-cats)**. Only ONE Category field can be chosen to be most representative of a piece of music. The table only shows ‘objective musical categories’. Things like ‘Documentary, News, Human Interest, Corporate, Sots, Leisure’ seem to be more suggested usage. Soundminer v4pro has now added both a ‘Usage’ and ‘Mood’ field to allow publishers to expand their categories in a more coherent manner. Perhaps it may be either better to use a separate field for Usage categories or employ them as part of this table. We’re open to hearing suggestions from content creators as there appears to be a divide between musical categories and usage categories. To make things simpler, we’ve only addressed a suggested musical category definition.

Objective Musical CATEGORIES	Subcategory Musical Options	Further Options
Rock	**Hard, Metal, Classic, Rock and Roll, Progressive, Alternative, Adult Contemporary, Blues, Southern, Jazz, Funk, Folk, Latin, New Age, Psychedelic, Punk**	**50s, 60s, 70s, 80s, 90s, 2000, Surf, Speed, Grunge, Corporate,Singer Songwriter,Hits, Stings, Bumpers, Light, Texas, Shuffle, Ska,**
Blues	**Boogie Woogie, Chicago, Texas, Shuffle, Traditional, Delta, Chicago**	**Hits, Stings, Bumpers, Light, Solo (instrument)**
Jazz	**Bebop, Dixieland, Fusion, Hot Club, Latin, Funk, Lounge, Modern, New Orleans, Ragtime, Swing, Traditional, Mashup, Avante Garde,**	**Singer Songwriter, Hits, Stings, Bumpers, Light**
Latin	**Bossa Nova,Flamenco, Mariachi, Merengue, Salsa, Samba, Tango,Rumba, Son, Cumbia**	**Hits, Stings, Bumpers, Light, Solo (instrument)**
Classical	**Baroque, Chamber, Classical, Symphony, Modern, Romantic, Medieval, Renaissance, 2oth Century, Contemporary**	**Composer's name (aka Bach, Brahms, Debussy, etc.),Solo (instrument), Fuge, Minuet, Waltz, Minimalist, 12 Tone, Opera, Bolero, March**
Orchestral	**Soundtrack, Percussion, FX, Drones, Rock, Electronic,**	**Score, Marching Band, Drama Epic, Romance, Western, Action, Mystery, Emotive, Adventure, Horror, Suspense, Motivational, Hits, Stings, Bumpers, Light, Anthem, Fanfare**
Country	**Bluegrass, Cajun, Zydeco, Honky Tonk, Jugband, Nashville, New Country, Western Swing, Modern, Traditional**	**Solo (instrument), Hits, Stings, Bumpers, Light**
World	**Ambient, 'Country Specific', Caribbean, New Age, Reggae, Reggaeton, Fusion. Klezmer, Gypsy, Celtic**	**Hits, Stings, Bumpers, Light, Solo (instrument)**
RnB	**Soul, Motown, Adult Contemporary, Dance**	**50s, 60s, 70s, 80s, 90s, 2000, Singer Songwriter,Hits, Stings, Bumpers, Light, Solo (instrument)**

Urban	**Hip hop, Rap, House, Dance**	**Hits, Stings, Bumpers, Light, Solo (instrument)**
Specialty	**Kitch, Childrens, Holiday, Inspirational, Comedy, Archival,**	**Holidays, Christmas, Birthday, Well Known Tunes, Religious, , Massage, Lounge, Hits, Stings, Bumpers, Light, Solo (instrument), Lullaby, Nursery Rhymes, Video Arcade, Gaming, gospel, Gregorian,**
Pop	**Top 40, Easy Listening, Singer Songwriter, Torch Song, Ballad, Dance**	**50s, 60s, 70s, 80s, 90s, 2000, Hits, Stings, Bumpers, Light,Solo (instrument)**
Electronic	**Ambient/Chill, Trip Hop, Electronica, Dance, Break Beats, Drum and Bass, Goa, Lounge, HardCore, House, IDM, Techo, Trance, Drone, Garage, Euro, Ethnic**	**Solo(instrument)**
Folk	**Singer Songwriter, Acoustic, Electric, Roots, Dance**	**Solo(instrument)**
Vocal	**Acapella, Barbershop, FX,**	

Terms like: Sports, Corporate, Financial, Documentary, Travel, Fashion, Technology, News, Human Interest, Nature, Science, Space, Pastoral, Fashion, Ecology, Environment, Leisure, TV, Spots and Promos, Romance, Game Show, Burlesque, Animation, Broadway, Spy/Film Noir are all valid, but seem to be more a suggested usage or subjective definition. These can be incorporated with the main categories or separated into their own categorical field – this latter option would allow users to define a search by strict musical styles or usage categories depending on the user. And keep in mind, the further you attempt to subcategorize, the more the term may be better suited for a description. The ideal use of 'categories' is to parse a large library down to something more manageable. The user would then employ a more restrictive search methodology to refine their returns. All of this is possible within the Soundminer environment.

We'd like to hear what you think as well….please feel free to contact us.
sales@soundminer.com